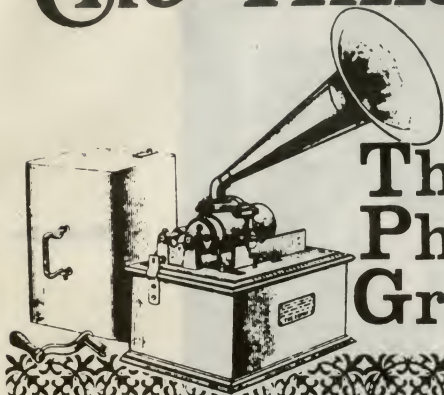


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

NO. 75

OCTOBER, 1973

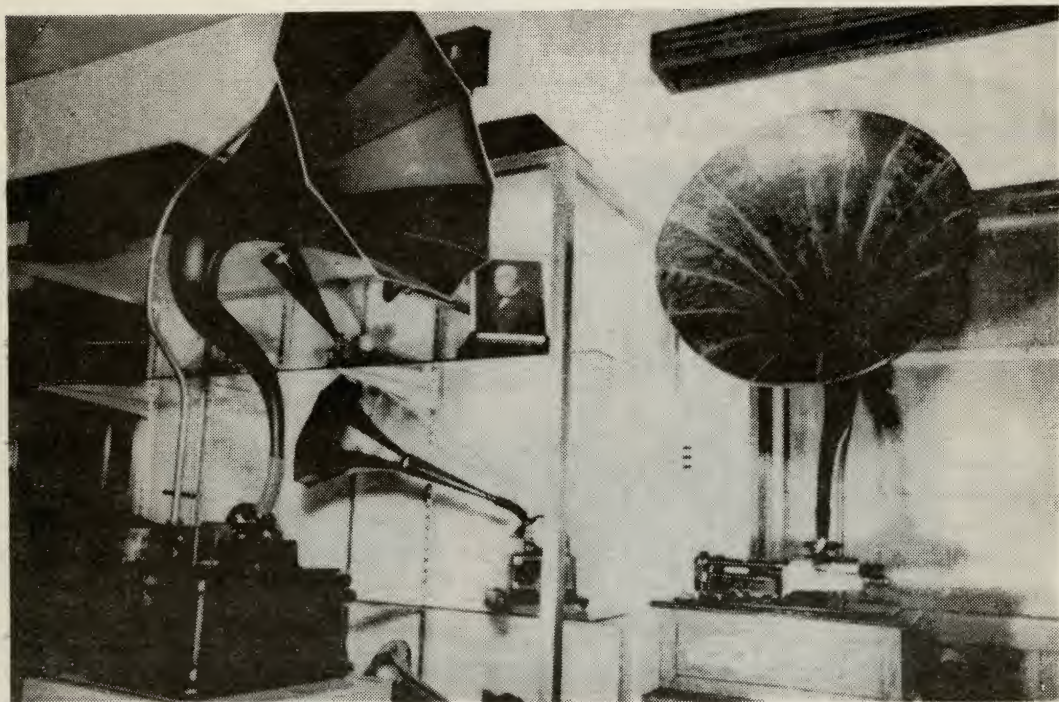


Photo No. 3

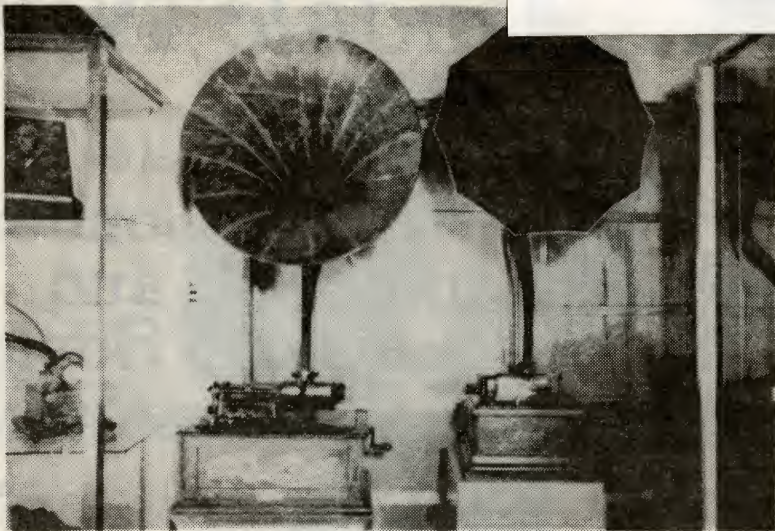


Photo No. 2



Photo No. 4

 ** THE HILLDALE NEWS **

The Official Journal of
 THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY
 (Inaugurated 1919)

No. 75

OCTOBER 1973

ACOUSTIC PHONOGRAPHS FOUND IN JAPAN (Part 1)
 By Toru Funahashi, Osaka.

Since my country opened its doors after a long isolation about one hundred years ago, very few phonographs made their way there in the early days; even when cylinder phonographs were most popular in the western countries, modern industries had not been developed and Japan was too poor to import or produce the machines. Besides, the people had not become orientated to listening to records.

Disc phonographs of domestic make began to be produced before World War One, and after that war many products began to be manufactured (see Picture No. 9).

As for imported machines, large numbers of table model American Victors can be found. The Orthophonic Victrola 8-30 (Credenza) is highly desirable as a collector's piece, but difficult to find. Many Orthophonic Victrolas come to light, and these are mostly table types.

The American products greatly outnumber English; only a few Columbia table and portable model can be found, while Decca and H.M.V. are very rare indeed. I believe there are only two Pleated Diaphragm Model No. 460 in Japan today.

As for machines for both vertical and lateral-cut, there are only a few of Edison, Pathe, Brunswick and Cheney. As far as I know there are in Japan only one of the famous Victor Trade-Mark models, and two Sonoras.

To me, the most interesting machine is the Filmon-portable (Picture No. 16), invented in Japan and sold from 1936. Its record is a 10 metre-long endless belt, playing for about 36 minutes. This is lateral-cut and reproduced acoustically, the motor being driven electrically. This machine had a short life, and as far as I can discover, there are only three of these now existing in Japan.

Editor's Note. Dr Toru Funahashi is the leading machine collector in Japan, and is fortunate in having a special building to house them. The collection is shown to selected parties by appointment. From these and other photographs he has sent us, it appears that he is wisely building up a display of accessories and complementary material, and this adds colour to any machine collection.

CITY OF LONDON PHONOGRAPH & RADIO SOCIETY (Fifth Year, continued)

Researched by Frank Andrews.

JANUARY, 1924.

At the January meeting, Mr. Pattison demonstrated his "Opera" phonograph. Mr. Pattison has protected the works of his machine by means of an enclosed glass case.

A large selection of records was played and the following deserve special mention:- "Herodiade" - Fantasia - Garde Republicaine; whilst the Edison Band contributed three items, namely: "Light Cavalry"; "Le Tambour des Gardes" and "La Paloma". "Gipsy Airs", "On the High Alps", and Donizetti's "Maria Padilla", were amongst the best instrumental selections.

The vocal records included:- "Non e ver" - R. Festyn Davies; "L'Africana", O Paradiso - Albani; "Thais", Alexandria - Giovanni Polese; "Le Cloche" - Joachim Cerdan; and "Dream Faces" - Elizabeth Spencer.

The members were very grateful to Mr. Pattison for having brought both machine and records from a considerable distance and he received a great ovation from the audience.

During the evening, the Chairman remarked that the Society was in need of a phonograph which would remain on the premises. On hearing this, Mr. Pattison immediately stepped into the breach and promised to do what he could for us.

At our February Meeting, Mr. Maskell undertook to provide the programme.

Felix Sykes - Recording Secretary.

FEBRUARY, 1924.

At our February Meeting, Mr. Maskell demonstrated his special Spring Tension Reproducer, bringing his own phonograph and records for the purpose. The reproducer, a converted Edison Diamond "B", was fitted with a copper diaphragm, made by himself. The results were distinctly above the average heard at our meetings. The machine ran at correct speed, the motor going well and the reproduction generally had more warmth of tone.

Agostinelli was heard in "Visi d'Arte" (Tosca); Bonci in two well-known arias from "Rigoletto"; while Selma Kurz gave us the florid "Una Voce" from "Barbiere di Siviglia". The wonderful voice of Giovanni Polese was heard in "Thais" Allesandria, probably the best baritone record in the Blue Amberol list.

Records of the departed have a special interest. Constantino is now no longer in the flesh, but one cannot help feeling that he lives in his Blue Amberol Records, and Edison enthusiasts have three "living records" as a souvenir of this great tenor. (By the way, these are the only three Blue Amberols that have announcements).

In addition to the Grand Opera records mentioned, Mr. Maskell demonstrated a large number of instrumental and concert titles.

In the interval, a new record of "The Ride of the Valkyries" was played.

The meeting terminated with a hearty vote of thanks to Mr. Maskell.

Felix Sykes - Recording Secretary.

MARCH, 1924.

Mr. Maskell again lent his phonograph for our meeting and a selection of records was presented by Messrs. Crawley, Hillyer, Miles and Pattison.

The evening opened with the "Raymond Overture", finely played by the Edison Concert Band and most successfully recorded. Two duplicated records of "Iolanthe" airs were played (New York Light Opera Coy.) and were compared with direct recordings of airs from "Patience". An impartial critic would probably admit that, in this particular instance, the duplicated records were superior in respect of tone colour and true vocal quality, but for clean definition and natural expression he would give the palm to direct recording.

"Un Ballo in Maschera" created a great sensation when it was first produced - in fact, it nearly caused a war! Nowadays the opera is seldom performed, although the baritone aria from Act 4, "Eri tu", is one of the most popular of Verdi's solos. Ernesto Caronna made a fine Blue Amberol record of this title (28130).

"Alla Stella confidente", by Francisco Daddi, is one of the best records in the Italian list - it has fine orchestral accompaniment.

"Patrol Comique" (2411), though far from being a classical selection deserves mention, from the recording point of view. Both in the instrumental and vocal portions of this record there is a realism that is only obtainable from a phonograph.

T. Foster Why, who has been singing in London just recently, has made a splendid record of "Thy Sentinel am I" (2065). During the evening, a record of the Ballet music from "Faust" was played (Columbia Indestructible).

Our next meeting is on April 24th, when we hope to have a Wireless demonstration by Mr. T.L. Allison (our Vice-President). We understand that Mr. Allison intends to demonstrate a new Loud Speaker of his own design.

Felix Sykes - Recording Secretary.

APRIL, 1924.

At our meeting on April 24, the Secretary submitted a report on Low Frequency Transformers, with special regard to distortionless amplification.

Our Vice President, Mr. T. Allison (S P.U.), gave a splendid demonstration on Loud Speaker work using a Loud Speaker of his own make with a straight circuit (1-1-1). It is quite safe to say that if all Loud Speaker demonstrations were up to the same high standard of quality and purity of tone Speakers would become the rage.

Particulars of the Society may be obtained from:

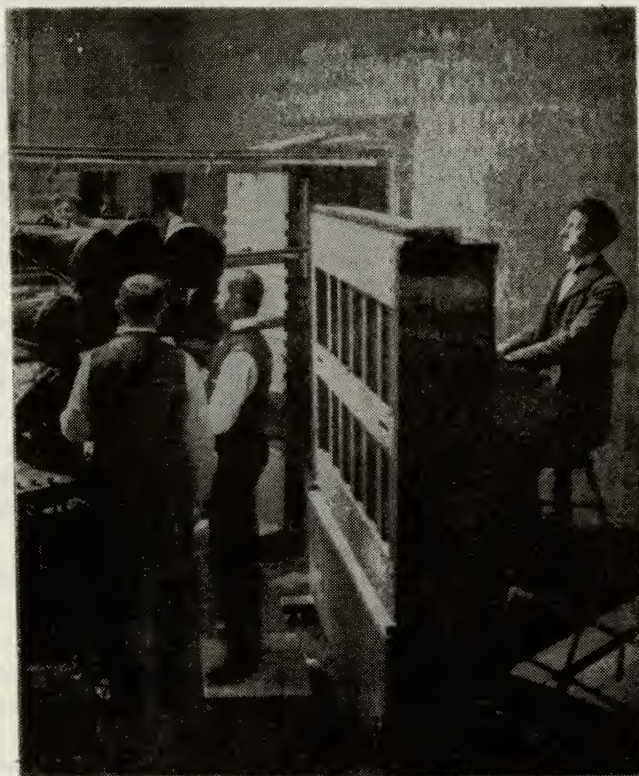
J.W. Crawley,
27, Horsham Avenue,
N.12.

ENDS FIFTH YEAR'S REPORTS OF CITY OF LONDON PHONOGRAPH & RADIO SOCIETY.

"THE STORY OF THE PHONOGRAPH"

Part 3 (conclusion)

By Ray Phillips



A DUET WITH ACCOMPANIMENT.

From a photograph loaned by Frank A. Munsey.

And yet records of this sort are not always successful. Not every one can make a first-class phonograph record. Some there are whose voices are too soft to make distinct impressions in the wax. The best voice is one that is almost metallic in its timbre - even harsh and hard. For the same reason a cornet makes a far better record than a guitar; a piano, from its

sharp and ringing tones, is better than a violin. In this way the phonograph has developed its own especial singers and players. Some soloists and talkers, who have never been able to make a success on the stage, have earned a peculiar and valuable reputation of their own among the users of phonographs. They may be as awkward as they please or as unprepossessing of manner or of face - if only they sing so that their voices come out clearly and beautifully from the little wax cylinders, their fame is made. And some of these singers and players earn very large sums of money. They receive, in general, one dollar for every song they sing or every "piece" they speak, and they often make from twenty to fifty records in a day.

In Mr. Bettini's studio more attention is given to voice records of famous men and women. Here Sarah Bernhardt came and talked into the phonograph, and here Campanari, Ancona, Plancon, and other singers equally famous, have sung. Here, too, you may hear the voice of Mark Twain talking out with beautiful distinctness. Indeed, through this means, a famous man's voice may become as familiar as his picture, and it may go on talking and giving pleasure to the world long after the man himself is dead.



ONE OF THE NEWEST TALKING MACHINES

Recently a phonograph with a large-sized cylinder has been constructed for making unusually clear records. This improvement was suggested by Thomas H. McDonald, and one wonders that no one thought of trying it before, since the principle of the improvement is simplicity itself. The surface of the large cylinder moves much more rapidly than the surface of

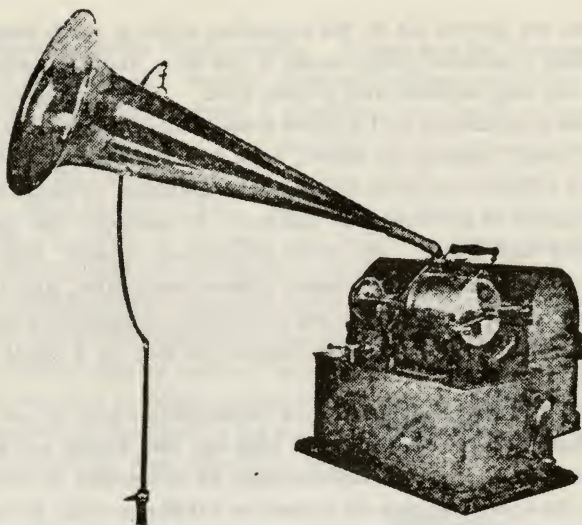
the small cylinder, and the groove cut by the recording stylus is much longer. That is, the stylus, instead of making a series of abrupt holes in the wax, as it does when the cylinder moves slowly, scoops out long hollows with sloping ends. There being no sharp crests or holes in the groove, the reproducing ball follows every gradual ascent and descent, and does not leap from crest to crest, blurring the sound, as in the case of some of the smaller cylinders.

This new style of cylinder has been found to be especially valuable for recording the music of a full brass band or of an orchestra, and some exceedingly fine and popular records of this sort have recently been made. But of all phonograph records, jolly negro and comic songs are the most popular. Next to them come instrumental solos, and after that church chimes, quartettes, and so on. Recently a set of cylinder records have been made to play dance music, and at the same time to call the figures, so that for a small dancing party no regular musicians are needed.

Another very wonderful development of the phonograph which is now in course of evolution is the reproduction of entire operas. Not long ago Mr. Edison had a portion of the opera of "Martha" performed before one of his kinetoscopes; he succeeded in taking 320 feet of pictures. The acting of the opera can now be thrown in lifelike moving pictures on a screen, and at the same time the phonograph may sing the music which goes with each scene, so that together a portion of the opera will be completely reproduced - a marvel which could not have been imagined even ten years ago.

It has been found that the phonograph will "hear" and record sounds too high and too low to reach the human ear. The very deepest tones to which our ears will respond have sixteen vibrations to the second, whereas the phonograph will record down to ten vibrations. And then, more wonderful than all, the pitch can be raised until we hear a reproduction of these low sound waves - until we hear the unheard.

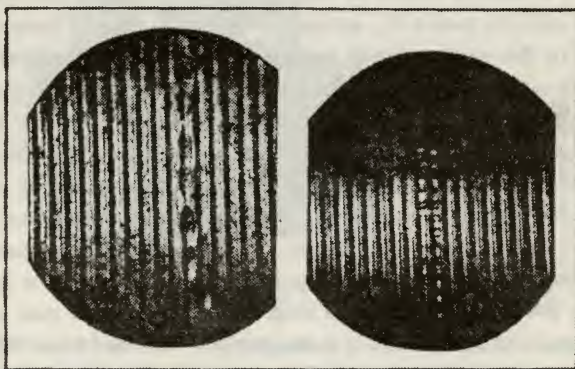
Within the last few years the phonograph has developed many curious and important uses. It has been employed with success as a teacher of languages. It reproduces perfectly the words and accents of a foreign tongue so that a student may hear the difficult inflection repeated over and over until he learns it, without a living teacher. Indeed, whole lessons, including the meanings of the various words and any necessary explanations, can be talked into the phonograph without the least difficulty. In similar manner the phonograph has been used for teaching small children their lessons, and in one case that I know of a minister actually preaches his sermons first into a phonograph and then sits back and listens to his own words as if he were a member of the congregation, noting the mistakes in delivery, and at the same time committing the sermon to memory. In many scores of business offices the phonograph is used exclusively for purposes of dictation. The machine is frequently placed in a drawer of the desk, so that whenever the business man wishes to dictate a letter he merely opens the drawer, starts the machine, talks as long as he wishes, and then stops the cylinder. In this way he does without the services of a stenographer. At any time during the day the typewriter girl may come and take the record away, place it in her machine, insert the tubes in her ears, and copy the letters which the business man has dictated. In this way both may work without interruption.



A MODERN HIGH-CLASS PHONOGRAPH

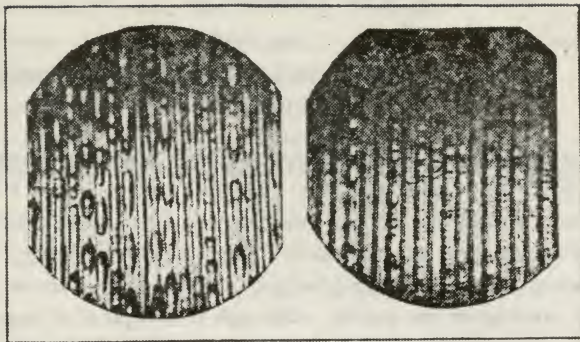
Several busy men in New York have phonographs in their offices into which visitors who call during their absence may tell of their errands. A phonograph in a restaurant or a barber shop has long been a popular attraction, and I have known of a phonograph being used by a newspaper writer for dictating his articles. Two St. Louis inventors have recently suggested the use of phonographs in place of the whistling buoys on dangerous shoals. One of these inventors says:

"We intend to place one of our phonograph buoys on the noted Kitty Hawk reef at the



A PHONOGRAPHIC RECORD.

How a line of the song "She was Bred in Old Kentucky" looks on a wax cylinder.



ANOTHER VIEW OF "SHE WAS BRED IN OLD KENTUCKY"

The records are here very much enlarged. That on the left shows the sound pictures on a rapidly revolving large-sized cylinder the McDonald pattern. That on the right is one of the ordinary records, showing how much more abrupt the indentations are.

mouth of the Savannah River. At present a bell buoy marks that dangerous reef, and you know the action of the waves tolls the bell of the buoy. It will doubtless surprise many vessel captains to hear our buoy, with its clear, distinct sound, say, 'I am Kitty Hawk, Kitty Hawk,' and they will hear it farther than they can hear the bell buoy."

Many years ago Mr. Edison suggested the use of phonographs for recording the works of the greatest writers of fiction. He himself dictated a considerable extract of "Nicholas Nickleby" into a phonograph, and he found that six cylinders, twelve inches long and six inches in diameter, would hold the entire book. Think what a boon such records would be to a blind man, or, indeed, to a man who comes home with worn-out eyes from a long day's work in the office. The phonograph could talk off the story without a break, and if it had been dictated with expression and spirit, the effect would be that of listening to a good elocutionist.

And thus the phonograph has become a great factor in promoting the pleasure of the race as well as in assisting it with its work. The wonder of the invention - a machine which talks like a man - is yet new enough to make us feel as the famous Emperor Menelek of Abyssinia did when he first heard the phonograph. After the recent victory in the Soudan, Queen Victoria spoke a message of friendship and good-will into a phonograph. The royal words were delivered one Sunday afternoon, the phonograph working perfectly. The Queen's voice was produced with great clearness, and Menelek insisted upon hearing the message repeated many times. First he would listen to it as it came from the trumpet, then he would use the ear tubes. And when it was over he relapsed into silence, and then ordered a royal salute to be fired, while he stood in solemn wonder before the strange machine that talked.

CAN YOU HELP?

[REDACTED]

Jackson Heights, NEW YORK 11370.

July 15, 1973

I'd like to suggest a question for the Information Please feature proposed in the last issue. It concerns Victor No. 18405 (U.S. catalog No.), "Fun in Flanders, parts 1 & 2", by Henry Burr and Lieut. Gitz-Rice. At the end of side one Henry is asked to sing his "little love ditty". He responds, "Aw, I can't sing, I've got mud in my throat . . . but I'll try," then renders a short portion of a rather appealing, but unidentified ballad. There is no clue as to the title either on the label or in Victor catalogs of the period, although it is typical of many of the war ballads being recorded at the time (many of them by Burr himself). To my mind it is a cut above the average, and I would like to find a full length version of it. Can any reader identify this song?

The final line Henry sings is "I'm coming home again", but there is nothing in the Victor or Columbia catalogs of the period by this title. Perhaps it's one of Gitz-Rice's forgotten songs?

Best Wishes,

Tim Brooks.

THE AUGUST MEETING AT THE "JOHN SNOW" from a London correspondent

This was a double-barrelled programme, the first half being by George Woolford, who presented early examples of H.M.V. outside recording by the electrical process. In his opinion these started in 1926 and may be distinguished by the prefix 'CR' to the matrix number. This interesting subject had certainly never been explored before in the Society. The following records were played :

DB 938	Carmen - Toreador Song	Apollo Granforte
DB 934	Farewell of Boris (1926)	Chaliapin
DB 942	Mefistofele extract (1926)	Chaliapin
DB 943	Boheme - Mimi's Farewell & Farewell Speech (1926)	Melba
DB 953	Otello - Ora per sempre addio	Zenatello & Noto
D 1322	Walküre - Love Duet	Widdop & Ljungberg
D 1144	Elijah - Yet doth the Lord	R.A.H. Orch. etc./Coates
RC 2747	Royal Silver Jubilee Procession, extracts, Temple Bar, St. Paul's.	

Barry Raynaud, for his part, has practical experience as a recording engineer, and in his programme which followed, could add some interesting comments on the type of cutting heads used in the following records :

CBS 66206	Song of the Dawn - Bing Crosby with Paul Whiteman orchestra.
WRC SH 127	I want to be bad - Jack Hylton Orchestra
Nixa ?	Radetzky March - ? Deutschmeister Band

HMV BD 5029	Alone - Tommy Dorsey Orchestra.
HMV BD 5029	Moon over Miami - Eddie Duchin Orchestra
Decca F 10543	Edelena - Mantovani Orch. (one of the last Decca 78s)
DB 3158	Pagliaccio mio marito - Gigli & Pacetti
Polygon P 1028	Me and my Tune - Max Wall
Vocalion M 1032	Play again, Piano Man - House Orchestra
Saturn EGX 106	Alexander's Ragtime Band - Dutch Swing College Band.

TWO RECENT FINDS (Part 2)

By Dr. J. J. Hopkinson

My Second Find was a few months ago.

A man I greatly respected died. He was a very talented Piano Tuner and a fine interesting character, also a Professional Pianola Repairer - (rare these days). Through the years he had 'tuned' for some of the greatest Artists in the country.

One day I met his widow and explained I was interested in Pianolas and wondered if she possessed anything connected with Pianolas that I might have. She remarked, "He had all his stuff in the Loft, and it's awful up there. I'll sort it out one of these days." This sounded like next year or never, so I made her an offer - "I'll clean the Loft out for you and look for the 'bits' at the same time." "Fine - when?" "Tomorrow."

I arrived (with my medical bag in the excitement) and knocked at the door, noting the usual faces peering through the curtains round about, - "Who's ill there, I wonder?" On entering I was shown a ladder to the Loft. She again retorted, "It's awful up there" - I climbed the ladder armed with a lamp and popped my head through the hole and glared - Was this a dream? - She said "awful" - It was at least horrible! - but how did it get there - I never found out, mainly because I never asked - There was clearly a lot of work ahead, and no time to talk. Completely covering the floor and everything else was $\frac{1}{4}$ " of fine COAL DUST!!

"Right - I'll hand 'em down through the hole to you." I grabbed the first pile and blew on it - off came a black cloud penetrating my eyes and nose - "Hold it" I spluttered, going into a terrible paroxysm of coughing and as tears made white lines down my cheeks I poked the pile through the hole.

"Thank you" - "Oh! this is where they got ot - Aunt Mag's Photos!"

"Oh! heck," I reached for another - obviously a Pianola Roll wrapped in newspaper, blew it with the same effect as before, and passed it down.

"This is our Bill's round leather cased brush and shaving set" -

"OH! NO!"

After $1\frac{1}{2}$ hours we had emptied the Loft and brushed it out and below was a fantastic pile of life long collected 'bits'.

She was very grateful as I descended through the hole and sat on the bottom rung of the ladder. I scratched my black gritty head as I looked at this heap, my eyes looking like two

Lychees against my coal covered face. She observed, "It doesn't look as if there is anything here at all for you. Come and have a coffee!"

I stood with my back to the fire, not daring to soil a chair, holding a black smeared cup, when she said, "He had a bag in the Wash House outside, I'll get it".

She handed me the bag and I wondered if it contained Aunt Mag's or Bill's etc. again - I loosened the catch with my free hand, no longer caring as the contents tumbled out on the floor.

Casting a painful glance down I saw the floor littered not with Aunt Mag's or even Pianola parts but :

3 Packets of Burmese Colour Needles.

4 Packets Bamboo Needles.

3 Imhot Pointmaster Needle Sharpener Sets, and a hat shaped box of Needles complete.

H.M.V. Metal Bamboo Needle Cutter.

Electric Pickup (for converting acoustic to Electric)

Pathe Reproducer.

2 New Gramophone Springs.

All kinds of Gramophone Needles in boxes.

'Alladdinett' for preservation of Gramophone Records - to enable Non Metallic Needles to be used - a black "graphite" powder.

1 Phonograph Shaver.

New H.M.B. 5B Sound Box.

One Book 'Gramophone & Phonographs - 1914' - (Work Handbook).

1 Tube of Edison Spring Lubricant for diamond discs, and Amberolas.

I sunk to the floor, and sat among my treasures. In my stupor I heard a lady's voice "He did Gramophones too, you know."

I gathered up all the pieces, closed the bag and thanked her sincerely - I hadn't a care in the world now.

Outside - after two hours of anxious waiting, the 'Peeping Toms' were rewarded - the door moved back and there stood the Doctor with black face and hands having a far away, starry eyed, satisfied look, smiling faintly.

He stumbled up the path, covered from tousled hair to ruined shoes in fine Coal Dust - and carrying TWO LITTLE BLACK BAGS!!

Postscript

Concerning the Repeating Gramophone of the last H & D issue, I would like to hear from anyone who has one, to advise me if mine is put together correctly.

I could not think of a use for a repeater gramophone until I took mine to last month's Hereford meeting. At half-time we stopped and chatted over beer and sandwiches and had "background music" from my repeater gramophone which played five sides at a winding!!!

Dr. John Hopkinson.

PUZZLING PUZZLE PLATES!

by Peter G. Adamson

In early 1901, the Gramophone & Typewriter Ltd. advertised a simple competition - to rearrange pieces of a well-known picture into the correct order and send the attempt to them. Every successful "competitor" received an unusual record containing three items : this was the famous Berliner Puzzle Plate - the puzzle being provided by the difficulty of getting any particular one of the three separate (but interleaved) tracks when the record was played!

This clever advertisement for the gramophone was produced at the rate of 1,000 a day, "orders" being filled in rotation; so if the gimmick was successful, many thousands must have been given away.

According to a letter from Barry Owen to Berlin, there were 20 different matrices made, each consisting of a song by Burt Shepard, a piano solo, and a story by Morton. An advertisement in the London Illustrated News of March 9th, 1901, specifies a piano solo, a humorous talking selection, and a song "The Way to Kiss a Girl".

I have one of these discs, which certainly does contain these items, the piano solo being "I want to be a military man" from "Floradora". The "humorous talking selection" consists of two short tales on the subject of dreams. The catalogue number of my disc is 9317M, which is a little unusual; however examination of the embossing shows that the last two digits were changed from some indistinct number (clearly greater than 17, however). I have heard of four other examples of Puzzle Plates, with catalogue numbers 9317, 9317A (visibly changed from 9318), 9317C and 9318. Two of these are dated 16th and 19th January 1901, and two (9317A and 9318) have the same matrix number (rather indistinct) confirming the change of catalogue number.

So it appears that a whole series of matrices were taken (probably all within a few days), and a corresponding number of positions in the catalogue were allocated. Presumably, as this would be wasteful of catalogue numbers, all the matrices were changed to the same catalogue number (9317) with just a suffix letter to distinguish them.

It would be interesting to know what variation there is in the matrix numbers, catalogue number suffixes, and dates of recording. I am sure that other collectors will have examples of this record; perhaps anyone who has one could send me details of their disc - in particular, the catalogue number (with any signs of it having been changed).

I am grateful to George Woolford who sent me a copy of the advertisement, to Leonard Petts for the information from Owen's letter, and to Messrs. Woolford, Richardson and Wyler for the details of their Puzzle Plates.

Send replies to:-

Computing Lab.,
St. Andrew's University,
St. Andrew's, Fife.

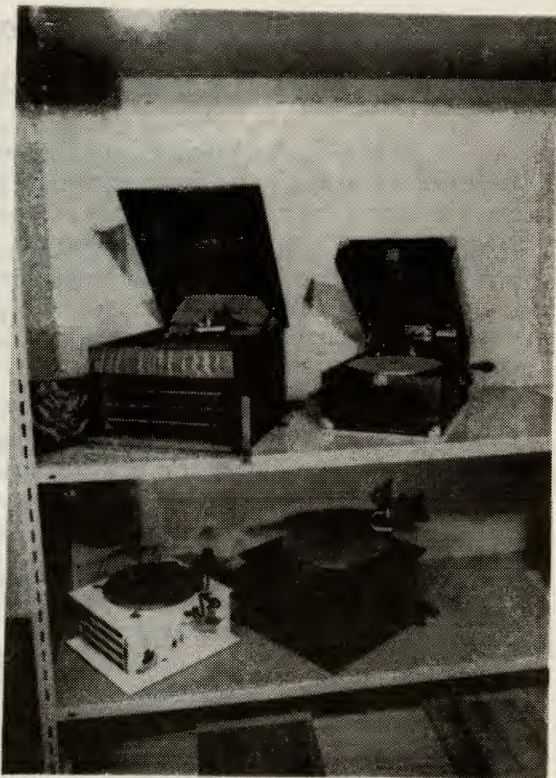


Photo
No. 6

Photo No. 5

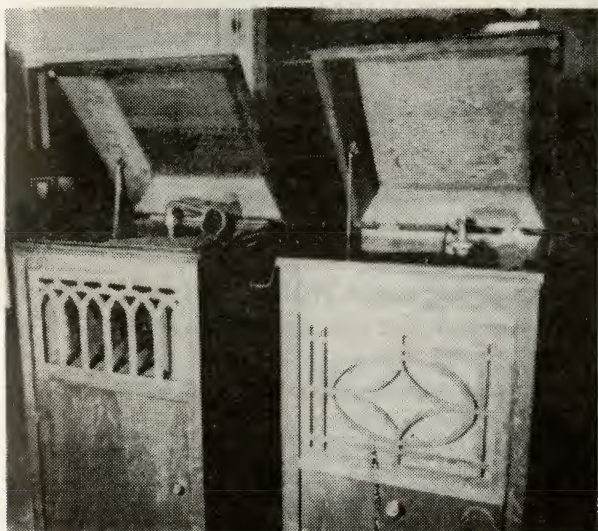


Photo No. 9

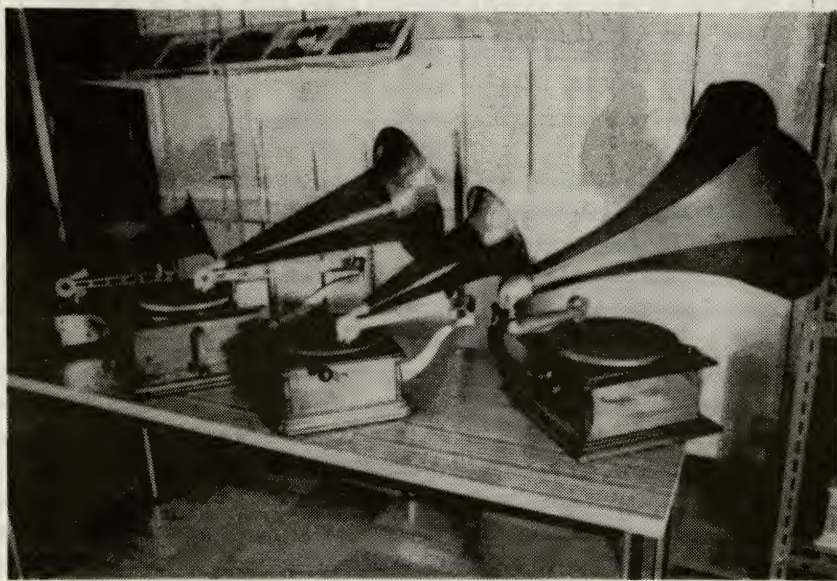


Photo No. 8

MRS. MAYERL'S "AT HOME"

by H. Nichols

June 9th, 1973, was a "Red Letter" day for fans of the late Billy Mayerl, for at the invitation of Mrs. Jill Mayerl, a number of them met at her flat for a "get together".

Among the guests were several old colleagues of Billy's, notably Irene Ashton, who was editor of the Mayerl Magazine, George Middleton - pianist in Billy Mayerl's theatre orchestras, and brother Fred Mayerl, former librarian of the Mayerl School.

Also present were composers Ronald Bynge and Cyril Watters; Jack Wilson, a fellow pianist of Billy Mayerl, who played with the Coventry Hippodrome Orchestra and Stuart Upton, Editor of "Commodore" magazine.

The Phonograph Society was represented by Tony Besford and H. Nichols. Tony brought with him a good collection of Billy Mayerl's sheet piano music, and a piano roll, and these were studied with interest.

The proceedings began with the playing of a selection of Billy Mayerl's recordings and a BBC record of a "Desert Island Disc" broadcast made by him in 1959.

The party soon warmed up, helped by Mrs. Mayerl's excellent sherry, and the conversation became general. Although few of those present had met, most had corresponded by letter and tapes, so there was much to be said!

One intriguing item which emerged from the conversation was the news that E. M. I. are considering the issue of an L. P. of Billy Mayerl's piano solos later in the year.

The "At Home" was voted a great success, and it is hoped that it will be possible to meet again at some future time.

BOOK REVIEW

by B. B.

A unique addition to the History of the Gramophone

A new publication has just been issued entitled - "The Story of Nipper" and the His Master's Voice picture painted by Francis Barraud! Painstakingly compiled by Leonard Petts with an introduction by Frank Andrews (whose tenacity as a researcher and fact finder is almost legendary by those who know him). Frank Andrews has traced a photograph of the original painting by Barraud showing the terrier "Nipper" listening to an Edison "Commercial" phonograph which was afterwards painted over with a picture of the disc machine issued by the Gramophone Co. in 1899, and became the world famous trademark "His Master's Voice".

This photograph now reproduced in the book was buried in the archives of the Public Records Office in London and is displayed for the first time in 74 years, and the first time ever shown publicly.

A unique book, the subject of which has never before been presented as a complete story, well written, and lavishly illustrated, with paintings, photographs and documents of great interest.

I must congratulate Leonard Petts on his presentation of a new and lucidly written history of a famous trademark which started life as a painting.

Mr. Petts' research has produced interesting facts and dates from letters and documents of the period, details of the artist and his family and in particular the interesting story of the dog "Nipper".

This is certainly a book enthusiasts would be proud to add to their collection and at 85p a true bargain.

Copies can be obtained from :

E. Bayly,

Bournemouth

BH6 4JA.

A Further Review of the book : "THE STORY OF NIPPER AND THE H.M.V. PICTURE BY
F. BARRAUD."

By G. L. F.

British people have a reputation for being "sloppy" over animals, in fact animal charities benefit considerably over children's charities. However, this fondness for animals and in particular for a wire-haired terrier who existed about ninety years ago, seems to have spread all over the world: in fact, to many places where animals are treated cruelly, and the full story of "Nipper" listening to "His Master's Voice" is recounted in an excellent little book by Leonard Petts.

It is hard to think of any Trade Mark that has caught the public imagination more than the "Dog and Trumpet", but it had a very shaky start indeed. Nipper was first painted listening to an Edison-Bell "Business Phonograph" and Francis Barraud approached that company first, to see if they would be interested in his painting.

According to our late member, Eric Hough, his grandfather, in Yorkshire tones said: "Dogs don't listen to phonographs" - thereby passing to the Gramophone Company the world's most attractive Trade Mark. The rest is well known to H.M.V. enthusiasts, but Leonard Petts goes on to tell us and show us various sides to Nipper's career we had never thought about.

Frank Andrews has dug deeply into the Public Records Office and found a photograph of Nipper with the Phonograph. Again, most of us never associated the Reid's Stout advertisements with Francis Barraud. E.M.I. also dug deeply at Kingston in the late thirties, looking for Nipper's bones under that mulberry tree, but nothing conclusive was found. All these aspects are illustrated in the book.

The reader will not find that commemorative plaque on the bank in Eden Street, Kingston, that Roland Gelatt thought about: I was one who made the pilgrimage after Gelatt's book appeared in the fifties, and found that even the bank was gone.

Leonard Petts has written a most entertaining account which will surely be in circulation for as long as the "Dog and Trumpet" are remembered. We await his further essays.

The book is available from Mr. Ernie Bayly, [REDACTED], Southbourne, Bournemouth, and costs 85 pence.

PROGRAMME HELD AT "THE JOHN SNOW" on July 9th, 1973

This was our first omnium-gatherum programme and turned out to be one of the most successful evenings that we could remember. Most of the members present played three records and commented on the content of each with a few words on why the records appealed to them. There were so many volunteers that the programme went on later than usual, but all agreed that it should be included in next year's fixtures. Those taking part were Messrs. Annand, Andrews, Blythe, Caton, Frow, McKeown, Massey, Nennucci, Proudfoot, Reynaud, and the following records were played complete or in part :

Decca AK 2117	Three Gershwin Songs	Louis Levy Orchestra
78 transfer to L.P.	Happy Feet	Paul Whiteman Orchestra
Decca ECS 563	Cesar Franck Symphony	Furtwängler & V. P. O.
Edison 52132	Down South	Rolfe's Palais D'Or Orchestra
Edison 52548	Dance of the Paper Dolls	Rolfe's "Lucky Strike" Orchestra
Edison 51052	Somewhere in Dixie	Shirley Spaulding (banjo)
Regal G 6842	Special Constable Smith	Penrose & Whitlock
Rex 8063	Why build a wall round a Graveyard?	Leslie Sarony
Zono Twin 966	Home-made Sausages	Harry Champion
Columbia DX 540	Serenade - Fair Maid of Perth	Heddle Nash
Parlo R 4491	A Drop of the Hard Stuff	Peter Sellers
HMV B 3812	My Sword and I	Peter Dawson
HMV DA 267	Boccherini's Minuet	Fritz Kreisler
HMV DA 1718	The Star of the County Down	John McCormack
Columbia PLS 1		
(Special 1923 label)	I'm a Roamer (Mendelssohn)	Norman Allin
Zono Twin A 189	Victoria and Merrie England (Sullivan)	Black Diamonds Band
HMV D 673	Jenks' Vegetable Compound	Gresham Singers
Broadcast 8 in.	O God Our Help in Ages Past	Armistice Day 1928
Eclipse 512	Sunday School Stories	Roy Leslie (? Leslie Holmes)
HMV EH 54	Ballsiren Waltz	Marek Weber Orchestra
HMV B 4412	Punjaub March	Coldstream Guards Band
Empire 1312	Carnival of Venice	Signor Tapiero (ocarina)
Columbia CB 131	Under the Sweetheart Tree	Jack Payne Orchestra
HMV B 2714	Don't be cruel to a Vegetabule	Leslie Sarony
HMV DA 928	Parla!	Amelita Galli-Curci
Beka B 6414	Ritorna (Sarasate)	Edith Lorand Orchestra
Zono Twin 474	When the Mocking Birds	Herbert Payne
Zono Twin 1626	A Memory	Sydney Coltham

THE DANCE MUSIC BLUE AMBEROL RECORDS 127
(4000 - 5000 Series)
by Sydney H. Carter.

As many of our friends are aware, the production of Blue Amberol cylinders continued until 1929, most of the later numbers being of light Dance Music recorded by a number of excellent Orchestras, the principal ones being :

Broadway Dance Orchestra	Harry Raderman's Jazz Orchestra
Green Bros. Novelty Band	Atlantic Dance Orchestra
Kaplan's Melodists	The Tennessee Happy Boys
The Golden Gate Orchestra	Rolfe's Palais D'Or Orchestra
Earl Oliver's Jazz Babies	Jack Stillman's Orchestra
Other Bands and small groups who made very good recordings were :	
The Club de Vingt Orchestra	Fell's Della Robbra Orchestra
Lenzhergo Riverside Orchestra	J. Samuels' Music Masters
Wiedoeft's Californians	Polla's Clover Gardens Orchestra
Creager's Dance Orchestra	The Merry Sparklers
Jazz - O - Harmonists	Ford's Old Time Dance Orchestra
J. Dalton & His 7 Blue Babies	Duke Yellman's Orchestra
Orestes' Queensland Orchestra	Harry Berth's Mississippians
Georgia Melodians	McNalpak's Dance Orchestra
Victorin's Orchestra	Lopez & Hamilton's Orchestra

Most of these are Fox-trots with vocal refrains, but there are also a few One, Two and Three-Steps and Tangos.

Some of the later titles in the 5000 range were electronically recorded (1927-1929) and come over with great volume.

Here are some of the Instrumental Artistes and Vocalists :

TRUMPET :	Frank Cush	TROMBONE :	Abe Lincoln
	Roy Johnstone		Ivan Johnstone
	Chelsea Quely		Chuck Campbell
	Sylvester Ahoula		Tom Dorsey
	Bill Keyes		Miff Mole
	Bill Moore		
SAXOPHONE :	Bobby David (Alto)	BANJO :	Tom Feline
	Sam Ruby		Ray Kitchingham
	Bunny Drown		Howard Quicksell
	Adrian Rollini (Bass)		
	Bob Fallon		
	Fred Cusick (Tenor)		
	Jimmy Dorsey (Alto)		
	Arnold Brillhart		
PIANO :	Irving Brodski	DRUMS :	Herb Weil
	Jack Rusin		Stan King
	Ted Black		Jimmy Wilson

CORNET :	Red Nichols	VIOLIN :	Albert Duffy Arthur Hand
TUBA :	- . Allen		
VOCALS :	Arthur Fields	Jack Kaufman	
	Arthur Hall	Johnny Ryan	
	Theo Alban	Happy Jack	
	Bud Kennedy	Ray Rogers	
	Jack Davis		

I shall be pleased to hear from any Members who also specialise in these records.

BRIEF BIOGRAPHIES

Distilled by Gerry Annand

ALFRED GRUNFELD (Born Prague, July 4, 1852; Died Vienna Jan 5th, 1924).

Pianist. Taught in Prague and Berlin, and then settled in Vienna. He composed two comic operas, and many of his piano recordings were transferred to London G. & T.S. about 1903.

GEORGE GROSSMITH (Born London 1847 and died there 1919).

Entertainer and Vocalist. Appeared before the public from 1870.

In Gilbert & Sullivan from 1877 (Sorcerer) to 1888 (Yeomen of the Guard).

Thenceforward chiefly occupied with Musical Comedy, etc. Composed incidental music to some plays.

The actor, Weedon Grossmith (1854-1919) was his brother.

PABLO CASALS. Born Tarragona Dec. 29, 1876, Cellist and Conductor.

Received his first musical instruction from his father, an organist. He learned to play various instruments, but eventually settled for the 'cello. In 1895 became the chief soloist in the Orchestra of the Paris Opera, and in 1897, taught at the Barcelona Conservatory. In 1901 he made his first visit to America. With Cortot and Thibaud he formed a noted Chamber Ensemble.

He was also active as a conductor since 1919 when he founded the "Orquesta Pau Casals" in Barcelona. He married the 'cellist Guilhelmina Suggia in 1906, and in 1914, the noted soprano, Susanne Metcalfe.

From EDISON PHONOGRAPH MONTHLY (U.S.A. Edition).

SALES OF MOVING PICTURE OUTFITS BY PHONOGRAPH DEALERS

Edison KINETOSCOPES are made in two styles, Exhibition Model selling at \$115 and the Universal at \$75.

The latter has recently been placed on the market.

Both instruments are high-grade moving picture machines and none of the competing instruments on the market can be compared with it.

Edison moving picture Films are divided into two classes, A & B. Class A retails at 15 cents per foot for subjects of any length. Class B sells for 12 cents per foot.

The price classification is determined by consideration other than quality, such as the original costs of obtaining the negative from which the Films are made.

THUMB NAIL SKETCHES

by Tyn Phoil

EDISON BLUE AMBEROL RECORD NO. 28110

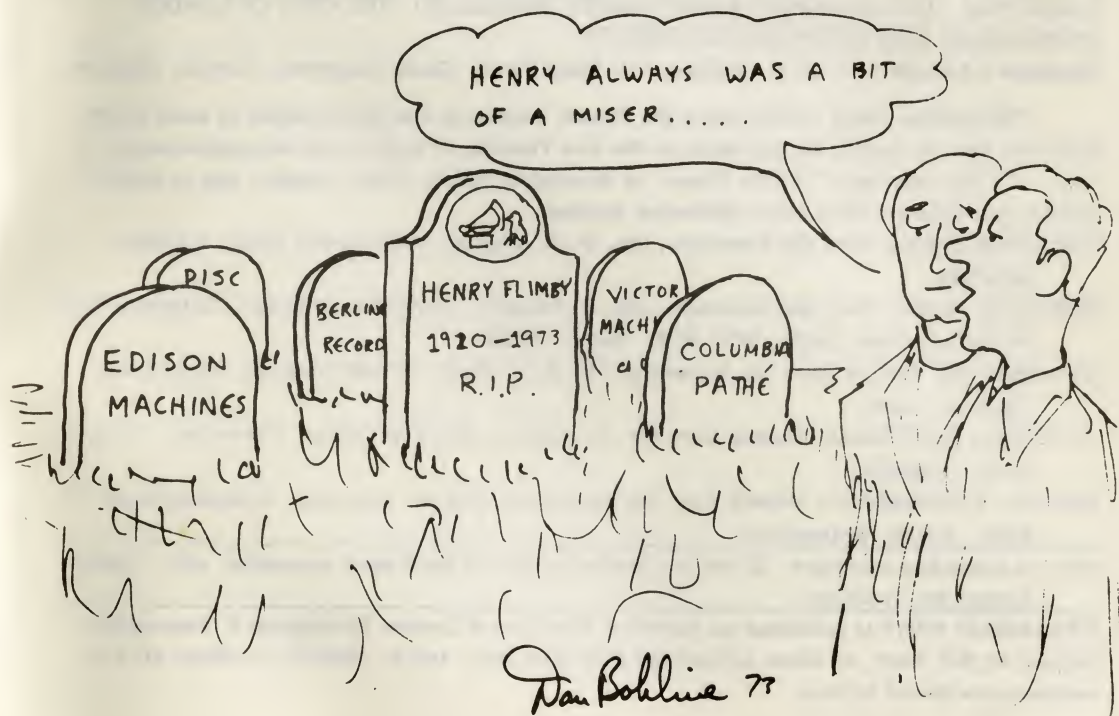
"I Hear you Calling Me"

Sung by Orville Harrold.

The words of this popular song were by Harold Harford and the music by Charles Marshall.

Orville Harrold, in his time, rose very quickly to international fame as one of the finest tenors of the age. After his triumph in Herbert's "Naughty Marietta", Oscar Hammerstein took him to England, as the leading tenor at the London Opera House, where he did excellent work.

This song, making no claim to greatness, nevertheless brings out Harrold's upper register, with bell like clarity.



President : Major H.H. Annand, [REDACTED] Hillingdon, Middlesex.
Vice-President & Vice-Chairman : Mr. G. Frow, [REDACTED] Sevenoaks,
Kent.

Chairman : Mr. L.L. Watts.

Hon. Secretary : Mr. W. Brott, [REDACTED] West Finchley, London N3 1PG.

TREASURER'S NOTES

In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system and avoid double handling.

MEMBERSHIP RATES

U.K. and Europe £1.25 per year

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Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased.

£2.20 per year

U.S.A. and Canada \$5 Surface Mail. \$6 Airmail.

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members

PLEASE MAIL OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address : Mr. A.D. Besford, [REDACTED] Great Yarmouth, Norfolk, England.

The London Group meets during the Winter months on the 2nd Saturday of each month and from May to September inclusive on the 2nd Tuesday of each month at approximately 6 p.m. at "The John Snow" Public House, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres :

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER Details from the Secretary, Mr. A.E. Hock, [REDACTED] Croston, Lancs.

VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED] Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

Note to Australian members : If you are short of copies of the August magazine, etc., please inform the Treasurer.

HILLDALE NEWS is published on behalf of The City of London Phonograph & Gramophone Society by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.